

YCAM sound art series sound tectonics installation #2

Keiichiro Shibuya + evala new sound installation

"for maria installation version"

October 1 (Thu.), 2009 - January 31 (Sun.), 2010 10:00 - 20:00

Yamaguchi Center for Arts and Media [YCAM] Patio A・B Admission Free

Reverberating sound installed in YCAM's patios

Enjoy piano soundscapes you will not experienced elsewhere

The next work to be introduced in the "sound tectonics installation" series of media technology-based sound art taking place at YCAM's patios is a new sound installation made from piano recordings.

A unique piece of sound art that makes use of computers to charge music with aspects of spatial expansion and translocation, this brand new work based on high-grade piano recordings is introduced to visitors in the familiar setting of YCAM's own recreation oases. Come and explore the fascination of sound art in an exhibition that showcases the multifarious ways of spatial representation of the piano's timbre.

Organizer: Yamaguchi City Foundation for Cultural Promorion
Support: Yamaguchi City, Yamaguchi City Board of Education
Cooperation: ATAK
Technical Support: YCAM InterLab
Produced by Yamaguchi Center for Arts and Media [YCAM]



INQUIRY

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YCAM sound art series "sound tectonics installation"

Opening up new artistic and technical horizons for originality in sound art

Since its establishment, YCAM has been exploring the original expressive potential of electronic music and sound art. When focusing on the usage of media technology not only in video and other forms of visual expression, but especially also on its function in the realm of sound, we can perceive temporal and spatial acoustic qualities that haven't previously existed in art. This series pursues the new possibilities of artistic expression that emerge when the human senses of vision, hearing and touch are reconsidered on an equal level.

These possibilities include among others the installation of a 5.1 channel sound system that creates a unique acoustic sensation of sound "welling up from the floor" of the glass-walled patios, which generate the YCAM foyer's pleasantly relaxing atmosphere.

The idea behind the "sound tectonics installation" series is to produce in the unique environment of these patios opportunities for visitors to appreciate sound art in a daily life setting.

Such commissioned works are created and exhibited at YCAM with the ultimate aim to establish a "platform" for expanding the possibilities of artistic experience and expression through the dialogue with artists and their works.

Commissioned sound art work at YCAM's patios "sound tectonics installation"

- #1. Taylor Deupree + Christopher Willits
"LISTENING GARDEN" (2004)

The sound installation exhibited at the patios

- Yuko Mohri + Soichiro Mihara "Vexations - Composition in Progress" (Exhibition "Exploration of TIME", 2005)
- exonemo "REAL SPACE IN VEDA" (Exhibition "WORLD B", 2006)
- YCAM Inter-University Consortium "autonomic sound sphere" (2006)
- Ryuichi Sakamoto "nakaniwa" (2007)
- Ryoji Ikeda "untitled #1", "untitled #2" (2008)
- Otomo Yoshihide + Yasutomo Aoyama "without records" (Exhibition "Otomo Yoshihide/ENSEMBLES", 2008)

New work "for maria installation version"

A sound space filled with processed, decomposed and reconfigured piano sounds

This sound installation piece is based on data taken from the latest piano solo album "ATAK015 for maria", composed and performed by musician Keiichiro Shibuya. Sound data of all pieces included in the CD were repeatedly processed, decomposed and reconfigured with a computer program, introducing new layers in order to redefine the relationships between the single tracks, and ultimately create a body of sound that is completely different from the CD's contents.

Two versions of the work are installed in two of the YCAM's Patios, known for their unique "wall of sound" effect, using 5.1/5.1+2 channel speakers with a distinctive sound embedded in the floor. In response to the Patios' different architecture and spatial acoustics, the respective installations work with differently programmed sound.

The programming by Shibuya himself together with sound artist evala was designed to create a sense of three-dimensional movement within a constantly transforming sound space and shifting sonic

layers.

Fragments of a high-quality DSD recording (128 times higher resolution compared to a conventional CD) of Shibuya's piano performance were processed, decomposed and layered with a special computer program, with the aim to establish a sonic environment in which sound seems to be traveling three-dimensionally. As the resolution of the original sound recording is on a totally different level from commonly used field recording or computer music data, the work was artfully conceived as an endless process of continuous transformation of sound that pervades the space as organically as smoke. Employing computer programs to fully explore the possibilities of spatial expansion, the sound processing is so complex and diverse that it is hard to believe that it is all based on the same data, presenting the visitor with music and sound that seems absolutely new.

Listening to the sound as it moves around inside the Patios gives the visitor an acoustic experience of a soundscape that is perfectly unique to this exhibition.

Keiichiro Shibuya + evala

Keiichiro Shibuya and evala are two of the driving forces behind ATAK, a label that has been attracting attention around the world with releases of elaborately produced experimental music. Having initiated the "third term music" project with Takashi Ikegami, a scholar in the field of complex systems science and professor at Tokyo University, they keep operating on the cutting edge of computer music. In 2006, they unveiled "filmachine", a three-dimensional sound installation created in-residence at YCAM. This piece was awarded an Honorary mention in the Digital Music section at Ars Electronica, and subsequently exhibited in Berlin. A worldwide tour of the "ATAK NIGHT4" live music event in 2009 helped solidify the artists' international reputation, and expand the range of their influence. The new work that is unveiled at YCAM this time marks for both artists the first occasion to build a sound installation out of piano sounds, and focus on sound (through a 5.1 channel speaker system) alone without adding visuals.



Keiichiro Shibuya + Takashi Ikegami "filmachine" (2006)

Information

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[commissioned by YCAM]

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*This exhibition will be temporarily closed between October 26 (Mon) and November 6 (Fri).

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Patio A・B
Admission free



photo: Kenshu Shintsubo

Keiichiro Shibuya

<http://atak.jp>

Musician. Graduated from the Tokyo University of the Arts, Department of Composition. Has been operating on the international stage as a pioneering creator of science/technology-based electronic music. Established ATAK in 2002 as a music label and a platform for various works from the fields of design, imagery and web design/programming. Released in 2004, his first album "ATAK000 keiichiro shibuya" was described as "a flawless work that summarizes the entire history of electronic music." Has been working with Takashi Ikegami, complex system researcher and associate professor at Tokyo University, on the development of "Third Term Music" applying nonlinear physics since 2005, culminating in 2006 in the three-dimensional sound installation "filmachine". A CD version – "ATAK010filmachine phonics", the world's first 3-D CD designed for headphone listening – was released in 2007. These achievements earned him a honorary mention in the digital music division at Ars Electronica in 2007. Presented "filmachine" in an exhibition and concert at transmediale (Berlin), the world's largest festival dedicated to technology art, in 2008. Traveled several European and Asian countries (including Japan) with his "ATAK NIGHT4" in 2009, followed by a string of piano solo concerts in Japan and abroad, which will continue into 2010.



evala

<http://port-label.jp>

Sound artist. ATAK member. Head of "port". Established his label "port" in 2004. Has been involved in projects ranging from sound design for various media, to system design for SONY's and other manufacturers' products incorporating cutting-edge technology, next to releasing radical works of electronic music and performing live in Japan and abroad His first solo album "initial" (port, 2006), featuring subtle yet muscular pieces based on artificially processed/edited field recordings, received positive reviews as an "outstanding work at the forefront of cutting-edge sound art in Japan." Frequently lectures at the University of Tokyo and Tokyo University of the Arts. His blog "hacking tone" can be found at <http://evala.org/ht/>.